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## THE HAND OF A FRIEND.

BY T. C. HARRAUGH.

Westruggle through life, with its sorrows and cares,  
Before us its pit falls, around us its snares,  
And often the heart would adrift cast its load,  
And leave it forever alongside the road;  
Though many the shadows that meet o'er our way,  
Across it falls often a hope giving ray,  
And the clouds disappear which so dark o'er us bend  
At the magical touch of the hand of a friend.

It lightens our cares and it strengthens the weak,  
The hue of the rose it brings back to the cheek,  
The chords of the soul that were silent so long  
It strikes with the notes of a wonderful song;  
The grasp of a hand that is honest and true  
Refreshes the mind like the orient dew,  
And it seems that the blessings of cycles descend  
When we feel the soft touch of the hand of a friend.

O'er mountain and desert we wander afar,  
Our couch is a cot 'neath a pitiless star;  
But there, even there, in the stranger's abode,  
We dream of the touch that can lift sorrow's load;  
For friendship the hearts of the faithful doth bind  
With the ties that forever unite human kind;  
With an ocean between us and home we can blend  
Our joys with the touch of the hand of a friend.

I would not exchange for the diadems old  
The grasp of the hand never sordid or cold;  
It never betrays one for wealth or for fame,  
In sunlight and shadow 'tis always the same;  
How quickly disaster would meet us half way  
If the hand that we love should desert us today;  
But of all earthly things it is true to the end,  
And we crown with our blessing the hand of a friend.

## HIS RIVAL'S REVENGE.

ADAPTED BY PAUL DOYLE.

At last the ardently wished for day had come. On all the street corners of the town stuck a big, colored bill that informed everybody of my good luck. In the gayest and rosiest of humors, my little bride on my arm, I wandered through the badly paved streets of Jassy, always stopping again before the bill that I had read a hundred times already, always reading again that tonight, in the Zappetti Circus, the wedding benefit of the lion tamer hero and the bottle queen, Mile. Flora Dupres, was to take place.

Ah, when I think of that time, how rosy indeed does love make life! And I was no longer young—already well up in the thirties; had already many a love romance behind me; had been enamored of many a beauty belonging to the professional world. Indeed, I had not been wanting in adventures. Rude strength impresses women—many, at least; they like the courage with which such as we face the wild beasts; they probably feel something of that feline nature in themselves, and long to take up the struggle. How do I know what they think and feel? But this I do know, that such women cannot make a man happy; on the contrary—and as it was generally with such only that I got acquainted—which is no wonder, for the solid and virtuous ones did not seek my company—I looked upon women as all bad and corrupt until I became acquainted with her, until she came to us, my Flora, the sunshine of my life; God bless her; my wife, and preserve for me her love!

In truth, at first she would have nothing to do with me; and, what vexed me the most, she was never present when I went through my act. She did hers and then went with her mother, who was her constant companion, at once home.

I had fallen in love with her the very first day. I was exceedingly pleased with the neat little figure, the quiet and modest demeanor, the soft eye, the sleek hair, dazzling by its golden lustre. And her voice! Never had a human voice seemed to me so melodious as my Flora's! Unfortunately, I did not understand her, as she spoke only French, and I only English.

I had been with the Zappetti Circus for about a year when she came there. We had an excellent show, a big stock of good horses, a large menagerie, specialties of all sorts, nothing but first class artists, and were traveling through the south of Russia, Turkey and Roumania. I was a lion tamer, and Mile. Dupres was engaged as bottle queen.

She was a clever performer, and particularly one of her acts always called forth a sensation.

On a table were placed five bottles, and upon these a board; upon this, five more bottles were set—this time somewhat closer together—on these came another board and five more bottles. Thus the pyramid was built up as high as you pleased, and on the top Flora then went through her tricks. That, to be sure, is old; what was new in it was that, after a while, all the bottles standing on the outside were removed, and only the five middle ones and the boards remained. On this tottering foundation Mile. Flora now stood and executed the most difficult exercises, precisely as if she were standing on the level sand in the ring. And I, who stepped into the cage of the wildest lion as calmly as into a cigar shop, stood aside with throbbing heart, and trembled at every vibration of the grotesque pyramid.

As my turn came two numbers behind hers, and after a successful exit, she always repaired to her dressing room, and from there, accompanied by her mother, went home, I had no opportunity to approach her. She never remained in the circus—a circumstance that put me in a very sad humor. Of what use to me was all the applause of the public if I could not win the applause of the one I wanted to please?

Things remained so for almost nine months, when suddenly chance favored me. I had the good luck to do Mile. Flora a service.

In our company was another Englishman—I am a Yorkshire man myself—Jim Cody by name, who was employed in the menagerie as a keeper—a disagreeable fellow, who was said to have been in prison. He laid snares for the pretty French girl, without, of course, meeting with any success. Mile. Flora noticed him less, I think, than she did me, if she had, upon the whole, any suspicion of his existence.

Now, one day—it was after a rehearsal—I was going down the long passage behind the stalls, when I heard suddenly violent and loud talk, and

directly thereafter Jim Cody and Mile. Dupres came round the corner. A pang shot through my heart when I saw that, and, in order not to betray my feelings, which were certainly expressed in my face, I stepped behind a door and let the two, who could not see me, pass by. All at once I heard Mile. Flora say:

"You are a shameless fellow! If you don't go I shall call for help!"

She spoke these words in quite passable English, which she had taken every pains to learn.

What reply Jim Cody made I did not understand; I only saw how he threw his arm around her and attempted to draw her to him.

Mile. Dupres cried out and tried to free herself,

thanked me with a scarcely perceptible inclination of her pretty head.

Now I entered the iron cage. Never in my life had my profession filled me with more happiness and pride than on this evening; never was I more calm and careless at the same time; not as if I had to deal with five lions—no, with five guinea pigs, it seemed to me—and the beasts appeared to notice what was going on within me, so tractably and obediently did they conduct themselves that evening, notwithstanding that I demanded unheard of things of them, stirred them up, and abused them.

The applause was immense, but I scarcely heard it; I had no glance for the enthusiastic crowd, my eye sought out the dark corner of the box; and

company, and in the evening the gala performance, rich in badges of honor, laurels and applause.

A little repast in the circle of colleagues wound up the day's festivity—for me at least; not for the merry companions, who remained together until early in the morning. But I withdrew with my young wife secretly from the loud company. Who could blame me for it?

We lived in an hotel. As I now, with my wife on my arm, walked through the long, gloomy corridor on which our room opened a shadow slipped by quite close to us. I paid no attention to it, for I was a great deal too much occupied with other thoughts; but it occurred to me later, and as I thought over it longer the shadow assumed human

of the most poisonous snakes. What was to be done? I could not put my wife down, so as to expose her to the reptile's bite. I myself did not dare to take a step, for fear of treading on the snake, which, as it seemed to me, had moved in order to change its place. The only thing that remained for me to do was to wait on the spot where I was until it grew light or somebody freed us, for, if not excited, I knew that the rattlesnake attacks no one; and it was for that reason also that I did not call for help—the noise might have roused the snake.

Hastily telling my wife just what our situation was, I begged her to keep perfectly quiet. She threw her arms about my neck and pressed herself timidly to me; but still she begged me to put her down; I would not hold out, she feared. But I did not heed her, rather would I have died. She had confided herself to my protection, and I had sworn to protect her, even at the risk of my life.

Now began the most frightful night of my life. I am a powerful man, and my little wife was soft and light, and yet I almost broke down under her weight. Often I thought I could hold out no longer, that I must sink down unconscious; but the fear of delivering up the beloved creature to death let me accomplish something superhuman.

And this fear was not without foundation; the snake was very restless, and evidently excited, notwithstanding my precaution. I could not, to be sure, see it, but from time to time I heard with only too terrible certainty its ill omened rattle.

If only I could have seen it. Over there, on the table, were matches; that is, if the scoundrel of a Jim Cody had not removed them—with all his cunning he might have omitted to do so. Had I had a light, had I been able to see, I would have coped with ten rattlesnakes; but in the dark, blind, as it were, facing in the night one of the most terrible of enemies, I was powerless, and had it concerned my life alone I would still have at stake, the life of the little woman whom I loved above all things.

I must hold out—and I did hold out—how, heaven only knows. For more than six hours I stood motionless on one spot, with my wife in my arms—for six hours with strained nerves, hearing every, even the softest sound, and for six hours expecting every second to receive the deadly bite; for if the snake struck my foot it was sure to bite.

What I endured is not to be described, I think. If some one were to offer me a hundred thousand pound, I would not do it again—indeed, I could not—for money, no—for money I could not do it.

At last, at last the morning softly dawned. The damned of hell cannot greet the word of mercy more jubilantly than I did the gray morning light. But I was not delivered so quickly yet, for more than half an hour still passed before it was light enough to be able to distinguish the objects in the room, and precisely this half hour became to me the hardest of the whole night.

But it finally wore away; it grew lighter and lighter, and already I could see the pictures hanging on the wall, already make out the hands of the clock on the mantelpiece.

And now I even thought I saw the snake—there on the carpet. Yes, that was it. Without moving, it lay coiled up on the same spot where I had seen it last night.

Now we were saved!

Cautionally and softly, I stepped backwards, as far as that corner by the hearth, where, among sticks and weapons, a very sharp Chinese sabre stood.

I let my wife slip slowly upon a chair. She was very weak and faint, and pale from excitement and anxiety for me; but still she smiled at me with a smile so full of gratitude and resignation that it became quite warm around my heart.

She had not suffered less than I in the long time. I kissed her lightly on the white lips, and cautiously drew the sabre from the scabbard. Then, gliding, I approached my sleeping enemy.

For precaution's sake I had taken in my left hand a bed cover, which I wished to hold towards the reptile if it awoke. Snake charmers are wont to do that; they first let the animals bite into rags held before them. By that means the snakes waste the store of poison which the gland contains, and the further bites are not dangerous.

But my precaution was unnecessary, for the snake lay motionless.

Then, exerting all my strength—that well trained strength, which I had so often been compelled to exercise among my savage lions—I lifted my arm for a blow, as if it was my intention to cleave the earth.

The heavy blade whizzed down upon the venomous worm, but the effect of the blow did not have the expected result. I thought I would cut the reptile in two, but it only bent together and continued to lie in the same position.

Now, in the increasing light, as I looked with wonder at my apparently unharmed enemy, yet who lay there so still, I saw—did my eyes deceive me?—I saw lying on the carpet one of the artificial rubber snakes, such as we had used in a pantomime!

But no, impossible, the animal must have hidden itself, there must be a rattlesnake in the room. I had heard the rattle so distinctly, I knew the sound too well; I could not be mistaken. Then, while I was still thinking over it, my young wife cried out anxiously:

"There! there! what is that?" and pointed with the tip of her foot to the clothes press.

Startled, I turned round quickly. By heaven! that was the rattle of a rattlesnake! There was no snake to it, however, but simply a cord that led out of the room through a hole in the door. And upon closer examination, I found another cord running through the same hole, and attached to the upset candelabrum on the floor. Now I could account for its toppling over!

"Oh, this Jim Cody, this scoundrel!" I cried. "Well, just wait till I catch him!"

But I did not catch him—have not found him again up to the present, and what is more I do not want to set eyes on the fellow again, for really he only made use of me.

The beginning of my married life he did, indeed, spoil, and gave me a night when not many people have experienced a more terrible one. But for later on his malice had not been able to do anything; on the contrary, since that hour my little Flora has loved me twice as much.



ADELAIDE FITZ ALLAN

but I had already sprung towards them, seized the wretch and given him a push that sent him rolling at least twenty steps away. He picked himself up; but when he saw with whom he had to deal, he took to his heels.

Mile. Flora gave me a grateful look and held out her hand to me.

"I thank you!" she said in English, and the awkwardness in the pronunciation, the look, and pressure of her hand had something so uncommonly touching that tears almost came into my eyes, and I was only able to stammer a few words.

When I saw that she wished to go now, and fearing that I would not meet her so soon again, I took courage and told her that I had already long observed her with great interest and warm sympathy; that I was a great admirer of her skill and person, and had always painfully regretted that I had never seen her in the circus during my performance.

Finally, however—I had accompanied her, and we had reached the house in which she lived—I begged her to allow me to visit her. She might not have understood all I said, for she smiled sometimes at the wrong place, and made a deeply earnest face when I brought in a joke, but the last request she had understood well enough, for she blushed and looked down in sweet confusion. Then she looked up at me shyly, and said in mangled English and French that she must first ask her mother. After this answer she sprang away like a nimble deer, and disappeared in the house. I, however, went from there with a happy heart, and full of joyful hope.

In the evening she remained at the circus. I saw her at once, notwithstanding that she sat, rather concealed, in a box.

The first greeting, a low bow, was meant for her. She noticed it, and blushed deeply—I could not know whether from embarrassment or joy—but she

when I noticed that two little white hands struck together in applause, I was satisfied—satisfied with myself, my vocation, the lions and the spectators!

But the next morning I received a pretty little note, which invited me to call on Mile. Flora in the afternoon of the same day.

Oh, how slowly the time goes on occasions! That day was one of those during which the hours seemed to have three times their usual length; but at last the time came round, and I entered the room of my adored one with wildly beating heart.

What simplicity, what solidity! It seemed to me as if I was placed in another world; not as if I was in the home of a circus girl, but as if I had been invited to the house of a princess.

I asked Mile. Flora if my performance had pleased her. She said: "Very well, only I must not beat the poor beasts so."

Oh, what a tender heart this dear young girl had! And when I asked her whether she feared that the beasts would hurt or even kill me, she cried out, surprised: "No, such a thought did not come to me at all. What lion would be able to attack you?"

Then I knew that she loved me; for a woman always loves a man whom she admires.

Yes, she loved me, and she loves me still today, despite that long, long years have elapsed since then. And although I was obliged to wait an ample time until she confessed it to me, the blissful day also came when she lay in my arms, and I could imprint the first kiss on her lips, just as the morning came when we sauntered about Jassy to study over and over again the announcement of our wedding benefit.

During the afternoon of this day the church wedding took place, and was followed by a drive through the town. Then came the reception and inspection of the presents from the members of our

shape—it was Jim Cody.

Jim Cody, who hated me, who was my mortal enemy, because Flora had preferred me to him, and because I treated him with contempt on account of his bad character.

Oh, had I heeded, had I been on my guard, I would have been spared a great deal indeed! But, as I said, that evening I thoughtlessly overlooked the danger; I had eyes only for the young wife by my side, happy in the possession of her, and so heartily glad that I, as I verily believe, would have wished even the wretch of a Jim Cody well, had I seen him.

The door of my room was open; a candelabrum, with one of its candles burning, stood on the table.

With a timid, yet joyful heart, I drew my trembling little wife over the threshold; then, kissing the clear, white brow, I took off her veil and bridal wreath, and was about to lay them on the table, when a peculiar sound froze my blood.

There is no sound in the world like this, and who has heard it only once never forgets it. It was the rattle of a rattlesnake.

Terrified, I looked about me. There, close to the little feet of my unsuspecting wife, lay the horrid reptile; only one step, and she was lost!

Quickly pulling her back, I lifted her in my arms to protect her from the deadly bite.

At that moment, from some unaccountable cause, the candelabrum toppled over, and the one burning candle went out; and at the same moment the key was turned from the outside, the door locked and a satanic laugh rang through the corridor.

That was Jim Cody's revenge!

Like a flash this certainty shot through my brain; but I had no time to indulge in the thought longer. I must think of deliverance.

Our situation was a desperate one, and my task not small. I found myself holding my wife in my arms in a dark room, three steps away from one



## GOLDEN GATE GLEANINGS.





The Leonard Dramatic Co. opens week of 15, in  
 repertory.  
 UNION THEATRE.—"My Wife's First Husband" is  
 doing a fine business week of 8. The following  
 people are in the cast: S. S. Simpson, Chas. Ed-  
 monds, Harry F. Adams, R. A. Graham, C. E. Hand,  
 Carl Fleming, Sara Montgomery, Mrs. Chas. Ed-

the action of the play clever specialties are introduced by Lorraine and Howell, and between the second and third acts the Patricolas appear, little Isabelle being a really wonderful child artist.

of 13 "Lost in London" will be produced with Colton and Darron in specialties. Manager Sutton giving a splendid show, and we are glad to be able to say that his business is limited only by the capacity of the theatre.

This house still continues to draw crowds. Camelia and Amelita, the clever Spanish dancers, are making a tremendous hit, and their engagement has been extended four weeks longer.

Lulu Watts, an old time Hottie favorite, is next featured. Her specialties are suggestive of her specialty. The other stars here are: Sadie Dewey, Peppie Sternheim, Frank Finney, Ruby Knight, Jane Goodwin, Baker and Howard, Ma Belle, Rose Clemence, Maude Newell, Memphis Kennedy.

MUSINGRAM.—This house is doing the best business in the city. Every night people work it over; Ma Verno, Camille, De Forrest Sisters, May Ashley McCarthy and Ames, James Post, Jack Verno, R. O. Lawrence.

NOTES.—The following is the roster of the Theatre Francaise: L. Lillie Morris, Phil and Ella Herke, Jos. Billeaud, Williams and Kelly Durell and Kimball, Annie Ellis, Laura Arnold, Alice Hamilton, Maude Barker and Laura Ashby.

Sadie Dewey opens at Lyons, Missouri, Monday night, June 10, and is suggested as being the most successful comedienne of the country.

Comedian Spokane, week of 15.—Brooks and Devore are doing a handsome bit of programming at the Casino, this city.

MICHIGAN

**Detroit.**—Theatricals showed a surprising improvement last week in the quality of its attractions. Last week's office review of Al Scott Kravitch, "Human Hares" comes 14-20 Keller, the magnificent due to the capacity of the house last week. Many new faces were seen in the audience, and the crowd ponder and applause. Sousa's famous concert band, June 21, "Eight Miles" Sunday night, 21, and week of 21, Detroit Office, Boston, and Chicago 15-17. Theatricals, S. Seabrook, in the Spectator, 18-20 F. C. Whitney, successful opera, "Rolan Horn," was a great drawing attraction, and every one who saw it praised it.

WHITNEY'S GRAND OPERA HOUSE.—This week, Iphigenia Orestes.—Last week "A Boxer City" caught the gas and light, and much more than a clever company sharing the honors. Next week, "The World Against Her." Then, "The Merry Widow."

"Greater New Yorkers" will hold the boards. Ray Foster will follow, then the "Zeto." Co. a week later.

Theatricals.—At the Metropolitan, a grand hall, Hindin, magician, and others. Theatre. The biography, musical pictures, Ed. Leslie, mimic and entertainer, Elsie Carter, and much more, the Friglington Trio, their latest comedietta, and Reno and Richards, eccentric and trick tumbling.

**Grand Rapids.**—At Powers' Opera House, "The Great Hunks" closed last week.

COMING.—"A Texas Steer" 17. Lewis Morrison 19. At Henlawsh and Tennessen 24, 25, Whitney Opera Co., plays "The Girl Who Came to Supper" at 26, and goes to crowded houses. "Hugues' Heroes" 11-13, plays fair business. Coming week of 15, John Griffith, "The Boy and Richard III."

WHEELER'S THEATRE.—Week of 15. Master Leo Selzer, Bruce and Bush, Wm De Rue Stambler and Rabin, German and English, and Fifth Edition.

Locksmith Hall.—Sousa's Band 17.

**Saginaw.**—At the Academy of Music—"Candy Danes" played to good business March 10. Islande Ottomans had two big audiences, 11-12. It is the best show of the kind ever given.

OSHTYU THEATRE.—Louis Diamond, Maude McElroy, Jessie Duncan, Lola Woods, Geo. K. Brown, Harry Brown, John E. Ward and others.

**Battle Creek.**—At Hamblin's Opera House,

fair business. John Griffith, in "Faust," 10, had the largest house of the season. Coming The Imperial Japanese Troupe, 15-17, "The Merry World" 19, "Eight Bells" 31.

**Jackson.**—Owing to the burning of the Opera House, Mrs. Macvortin has moved to the Armory building, 6, building a temporary stage. The stage performance were both a little shaky. Sousa's Band, M. E. Church 18.

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**PENNSYLVANIA.** [See Page 29.]

**Harrisburg.**—At the Opera House big business ruled last week with Thomas Shaw, Booking, Walter Luntan March 15, 16, "El Plunkett" 17, Oratio Reed 19, "A Contented Woman" 20.

**Reading.** The Victor.—Work of 15, Keene, magician.

**Scranton.**—Manager J. H. Flaherty is with the troupe of comedians. Manager George H. Markley of the amusement firms of Markley & Appell, who has been confined in the hospital with his wife, is now recovering from his crutches. The Mora Williams Co., which has been reorganized, will resume engagements in about 10 days.

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**Reading.**—The Whitney Opera Co., in "El Boy" drew a large audience at the Academy of Music March 6. The Spencers, in repertory, did well weeks of Robert Macco's "Macco's Fantomine" Co. 19, 20.

**Evangeline.** 15, Macco Fantomine Co. 19, 20.

**Scranton.**—Horse.—Richards & Fringing's George M. Williams, who has been confined in the hospital, last night gave an illustrated lecture on the "Battle of Gettysburg," before a good sized house, 11.

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**Allentown.**—At the Academy Fifth Spectacular in "Houso and Juliet" drew a medium sized house March 8. "The Old Homestead" had its regular house 11. Coming, Macco's Fantomine Co., 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

The morning of 14 the big hotel at Central Park returned to the ground. It is well known to a good number of the performers, as it was the headquarters of the people performing at the Central Park during the summer months. Joe Hart, of this city, has had an offer of Buffalo Bill to go abroad with the show on his proposition. He was to be the first to be delegated to the act later.

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**Easton.**—At the Abie Opera House the

Caroline Miskel Hoyt, in "A Contented Woman," Hoyt's "A Black Sheep," with Otis Harlan, 24.

**Georgia.**

**Atlanta.**—At the Grand Georgia Cayan on March 8, 9, to "Scotts" Kate, "Mae" Fencing-Spinner, to good business. Booked, Palmer Co. Brookes 17-21.

**Albany.**—Return engagement of Peters, Green, "The Funny Chitones," 15-19. At Wednesday continuous performance in connection with the "Merry Men" and "The Famous Five," Cleo Bainbridge, in "Alabama," 13-21.

**The Lyceum.**—The Buckler Stock Co. did well as usual, and will remain in the city for a few days following vaudeville people have been added including Nicholson, Chris, Merle, Billy O'Hay, Chas. W. Adams, and the "Merry Men." The Lyceum is now booking **THE IMPERIAL**—Mendoza's Oriental Dels, Virginia Moorish Queens and Oriental dancing girls, during the week ending this last week. They have been retained week of 15.

★

**Macon.**—At the Academy of Music Winton, Pa., assisted by a vaudeville company, came to good business. March 8, Peters & Green Co. did good business, despite the very inclement weather, with matinee. This company was well received and enjoyed the going to the Macon by the local post. The Old Homestead 16-19 du 9.

**PETERS VANDERBILT, PALMYRE.**—Business was good as usual during last week, no doubt due to weather. No changes made for this week.

**MARIE REINOLTA** was ill last week with heart trouble, and is still unable to appear in her act, but all herself. Mrs. Helen Rantall, late of New Orleans is musical director at this house.

★

**Augusta.**—Winton, magician, billed for March 9, failed to open because he found a special license \$90 would have to be put up and it was rumored that good house 10, but failed to enthrall her audience to great extent. We are to have a whole week of popular opera 12-21, by the Original Conique Opera with daily matinees, at 10, 15, 25 and 30 cents. Fox's "Brookings" 22, with matinee.

★

**ALABAMA.**

**Birmingham.**—Palmer Co's "Brow" March 12, 13, was the only attraction at O'Brien's House during last week. They drew large houses, and were well received. The "Merry Men" and Baldwin, manager, laid aside their canvas and their performance in a temporary building, built for the purpose, was well received. The weather was too extremely bad weather had light business at the performance given. They were to have played the "Merry Men" and "The Famous Five" 15-19, but was canceled. Coming at O'Brien's Opera "Alabama" 21, "Shadows of a Great City" 22. E. K. Rantall, musical director.

★

**Selma.**—At the Academy of Music, Mar "The Brownies" played to a full house, at all prices. The performance was first class and appreciated. The "Merry Men" and "The Famous Five," Ogata, in repertory, comes 15-20.







## MASSACHUSETTS

scap while doing his act at Kokomo 6. The wound was very painful. It was dressed by a local physician and he went on with the company. Michaela Greeny, a circus man, wintering at Hartford, Conn., City, was fatally shot by a bartender named Ed White Beal, whom he assaulted the night of 6. Spencer Vandewater, the assistant manager of the Allen, spent last week in Indianapolis on business connected with the house. .... D. L. Boone, representing "The Prisoner of Zenda" Co., spent two days last week in the city. .... Wm. H. Henderson, owner of the Henderson Comedy Co., received a broken leg and other injuries in a wreck on the E. & A. R. H. Railway, at Hazleton, Ind., 10. Several people were injured.

**Last Week's Events.**—The past week added

**Last Week's Events.**—The past week added several important items to the season's record, prominent among the events having been the beginning of the season of central storms in the

the presentation of several new plays. The business of the week was somewhat unevenly divided, and in the aggregate was not sufficient to show a good average.... The continue attractions for the week ending March 13 were: "Under the Red

"Robe" at the EMPIRE, De Wolf Hopper at the BROADWAY, "The Girl from Paris" at the HERALD SQUARE, Julia Marlowe and Robert Taber at WALLACK'S, Minnie Maddern Fiske at the FIFTH AVENUE, "My Friend from India" at HOVE'S, "Heart-ease" at the GARDEN, "In Old Kentucky" at the ACADEMY OF MUSIC, "Sweet Intimacy" at the NEW YORK THEATRE.

at the FOURTEENTH STREET, "At Piney Ridge" at the AMERICAN, "Court'd into Court" at the BJOR, the stock co. and "The Geisha" at DALY'S, "La Falo" at the CASINO, and "Spiritus-mi" at the KICKERBUCKER, the two last named having closed.

Upon that date, viz. The one week slating closing March 14 were, "A Boy Wanted" at the PEOPLE'S, "The Star Gazer" at the MURRAY HILL, "Jim the Penman" at the GRAND OPERA HOUSE, "The Great Diamond Robbery" at the STAR, "The Lady Slavey" at the HAYES OPERA, then followed "The Three Men

THEater, variety, opera houses, and "follies" at the Columbia, . . . Variety entertainment was furnished at Tony Pastor's, Koester & Bial's, the Union Square, Proctor's, Olympia, Weber & Fields', Frohman's Pleasure Palace, the London, the Third Avenue, the Olympic, and Miner's Bowery

and EIGHTH SEVENTH. . . . Performances in German were given at the IRVING PLACE and GERMANIA, and performances in Hebrew at the ITALIA and ADLER'S. . . . At the LYCEUM THEATRE there was produced on March 8, for the first time upon any stage, "The Merchant of Venice."

Haydn-wer," an original romantic play, in three acts, by Louis N. Parker, which, in spite of grave defects, met with a very cordial reception. . . . At the GARRICK THEATRE there was produced March 8, for the first time, "Never Again," a farce, translated from "Le Truc De Scandale," then not exactly

ville, by Maurice Desjardines and Antony Marts. It met with instant success.... On March 8, at the MURRAY HILL THEATRE, JOE GUT presented "The Star Gazer" for the first time upon a metropolitan stage.... At DATA'S THEATRE, on March 12, was

produced, for the first time upon any stage, "Meg Merrilies, or the Witch of Eilangowan," a romantic misadventure play, in a prologue and three acts, adapted by Robert W. Chambers partly from Sir Walter Scott's novel, "Guy Mannering," and partly from the last volume of *Robinson Crusoe*.

the film plays it. Indeed, Jerry, well known to old players. The present version did not receive cordial endorsement, nor did Ada Rehan claim to have won success in the role of Meg Merrilies, the consensus of opinion being that she failed to give to her creation any of that weirdness which to

readers and playgoers has always been one of its greatest charms, and, in fact, showed no fitness for the performance of the role beyond that shared with her in common by all actresses of equal training. The performance as a whole

tion, but a agree commendation. The play was thus cast: People of the prologue—Meg Merriles, Miss Lohan; Sir Godfrey Bertram, William Hackett; Young Harry, Little Edley Devere; Johnnie Simpson, Tyrone Power; Duncan Kennedy, Hubert Bennett; the first three, first.

Clark, Persons in the play—Meg Merriles, Miss Bohan; Sir Robert Haslewood, William Griffiths; Col. Guy Munnering, John Craig; Henry Bertram, Neil McCay; Gilbert Glossin, Sidney Herbert; Dominic Sampson, Tyrone Power; Dirk Hatteraick,

George Clarke, Dandle Dimmont, Herbert Gresham; Flora, Virginia Earle; Lucy Bertram, Percy Haswell; Mrs. McCallish, Mrs. G. H. Gilbert; Julia Mannering, Nancy McIntosh. . . . At the KNICKERBOCKER THEATRE, afternoon of March 12, at a per-

performance given in aid of a local charity, the one act plays, "The Rose" and "When a Man's Married," were given by members of the Lyceum company; "Frederick Lemaitre" was presented by Henry Miller, Ida Conquest and E. D. Lyons; Ross and Kenton, contralto and soprano, of the

...The season of grand opera in German, under the direction of Walter Damrosch, began at the METROPOLITAN OPERA HOUSE, March 5, with a presentation of "Die Walküre," as mentioned in our last

issue, Ernst Kraus, tenor, and Heinrich Hobding, basso, making their metropolitan debut upon that occasion. "The Flying Dutchman" was given 8, with the following cast: Flying Dutchman, Carl Sömer; Daland, Gerhard Stehmann; Senta, Jo-

Johanna Gadski-Erik, Fritz Ernst; Mary, Marie Matfeld; Boal-wain, Wilhelm Xanten. Metropolitan debuts were made by Carl Somer, baritone, and Fritz Ernst, tenor. "Tannhäuser" was presented 12, with Johanna Gadski, Rita Eibenschütz, Marie Matfeld, Paul Fiedler, Gustav Baur, and Fritz Ernst.

Ernst, Fritz Despechsch, William Mertens and Paul Lange in the cast. "Die Walküre" was repeated at the matinee 15, Herr Ernst taking the role of Siegmund in place of Herr Kraus, who was indisposed ..... "Gastm Fritz!" a comedy by Oscar Blumen

... was played for the first time in this country at the HYVING PLACE THEATRE March 13, having been postponed from 11, owing to Miss Braga's illness, from which she had not entirely recovered when seen as Zerline Grundel. The play has for its

principal theme the aversion shown by an aristocratic grand dame towards Countess Laray, a former actress known as Fritz Brand, who had been married by Count Laray, and, of course, introduced into the highest society. The count is killed in a duel, caused by some actress, another of the

and, in consequence, some adverse criticism of his marriage, and the Widow decides to return to the stage, but as the independent Countess Laray she impresses in a forcible manner upon her adversary, her entire fitness for her society, in which she is materially aided by Zerline. The old lady finally

acknowledges her error, and becomes entirely reconciled to the countess. Franklein Hartwig played Graefin Filzi well. The cast also included Mrs. Schlueter, Mr. Rensch, Miss Forst, Mr. Sepius and others.

AN "AT HOME" will be given by the Edwin Forrest Lodge, No. 2, of the Actors' Order of Friendship, on Sunday evening, April 4, at their house, No. 169 West Forty-seventh Street, when a most enjoyable programme, consisting of vocal and instrumental music and other pleasing features will

be arranged by the members for the entertainment of their numerous friends, who will be invited to participate. This will be followed by a lunch. The lodge hopes by a series of such affairs to call the attention of the theatrical profession to the advantages of membership in the Actors' Order of Friendship, and the provision it makes for the welfare of

adversity" likely to come to the most prosperous in such an uncertain profession. Cards of invitation may be had of the members of the committee having the affair in charge, which consists of Chairman, J. J. Spies, Tony Pastor, Frank G. Cotter, Mark Price, Adolph Bernard and Henry Simon.

THE 35022 DOLL SHOW, in aid of the Scarlet Fever and Diphtheria Hospital, will be given at the Waldorf March 22-29.

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**Fond du Lac.**—At the Crescent, March 10, "Baggage Check" played to fair business. Henshaw and Ten Broeck come 19, Rogers' Orpheum Stars for three nights.

**AMORY OPERA HOUSE.**—The May Davenport Bu



## World of Players

—Maege "Clare, the star of 'On Broadway,'" was a witness in the Supreme Court, this city, March 13, in the suit brought by Col. Geo. Hart, temporary administrator of the estate of the late Mrs. Clara F. Hart, against Henry Rosenberg, Mr. Williams' partner in his theatrical enterprises, to recover the value of a life insurance policy which the deceased sold to the defendant a short time before her death. Miss Clare was called upon to testify as to the sanity of her former manager at the time the sale of the policy was made. She stoutly maintained that she was sane and competent and competent to transact his business.

—The new production of the Harlequin (N. Y.) Opera House, asserts that his house will not join the managerial syndicate.

—The new management of Walte's Comedy Company (Western), is assisted by his brother, Geo. Miller. Haas, billing his attraction for the Newark engagement of two weeks, has been engaged to appear at the New York City for next season.

—The manager and wife will celebrate the twenty-fifth anniversary of their marriage at Cumberland, Md. March 25.

—Ed. Walsh, of O'Brien and Walsh, singing comedians, has joined Peter F. Baker for the remainder of the season.

—J. J. Dolan has closed his season with Davis & Keith's "Down in Dixie" Co. and is engaged to tour with the "Dixie" Co. in the fall.

outdoor attractions this Summer.

- "The Isle Slave" and "My Partner" will be presented at the Academy of Music, New Orleans, Louisiana, in April.
- Emily Solokne is at present in Australia.
- "The Slave" will be produced in New York to revive "Romance and Ready" at Belfast, Ire., March 15.
- "Only a Father's Daughter" was produced, in England, last 22 February.
- The Horani Bros. have dissolved partnership and Harry Horani has signed to finish the season with "The Slave."
- Frankie Adams states that she is not nor never has been interested in the "Slave" and "Romance and Ready."
- Mark Chapin has been engaged to play the part of Bob Meek in Win. Harry's new comedy, "John Rink."
- "A Sheriff's Sale," a new farceal comedy, in three acts, is likely to create somewhat of a sensation next season. It is a new comedy, by the same author, who has effective and novel advertising. Gailin and Halm, who manage the piece, promise many new ideas in advertising and in the management of the piece. The company will be their entire time to the advance work. The season will open in New York, and then go to the West.
- Clint G. Ford's Stock Co. is playing through Kentucky and Tennessee. Miss Elma Cornell and Gordon Ford are the stars. The company will be playing new plays have been added to the repertory. Mr. Ford has booked the company through the Northwest for the season.
- E. J. Heron and Lottie Williams have left Morosco's Grand Opera House, San Francisco.

**Drs Molnes.**—Roland Reed appeared at Fort's Opera House, March 7, to S. R. O., one of the large houses of the season. The local legend of Elks sent up a bread baked in the form of the letters B F O E l k s, the gift being happily acknowledged by Lewis Morrison as "Friend from India." Such a good house? Counting Thomas Keene, in "Louis XIV," 19; James O'Neill, "Count of Monte Cristo"; Frank McVicker, "The Friend From India," 20; Tom Murch Johnson, "St. Valentine"; Andrew Peterson, Feb. 26-31, except Sunday, 28; Sten Holsten 23; Andrews' Opera Co. 26-31, except Sunday, 28; John Keady, Feb. 27-28, 29; J. H. Schuchman, Feb. 27-28, 29; John Dillon 22-24, "The Heart of Chicago," 27-28.

**THEATRE.**—The Payton Comedy Co. continued draw well week of 15, ♦♦♦. A specialty company comes week of 15.

♦♦♦

**Davenport.**—At the Bartis Opera House, Mrs. A. Peter F. Bailey and company, in "A Good Thing played to a fair house. McVicker's Theatre Company, in "The Friends of Edith," drew about average last night, and took weak counting Lewis Morrison in "Richelieu," led by Kenneth C. Carter, Co. P.; James O'Neill, "Monte Cristo"; A. Baggage Check! 21; Tom Murch Johnson 22; My Friend from India 23; Ashland City Minstrels 25.

**TENNESSEAN GRAND OPERA HOUSE.**—A matinee concert

**Burlington.**—At the Grand Roland Reed at his excellent company came March 9, to a large and profitable business. The new production, "The Heart of Chicago" had fair prospects. B. Hasso & Roberts, Trimbalders are announced as the local managers. It was given by J. W. Kerner 24, "Hoggar Street." 25.  
MANAGER CHAMBERLAIN is off for a fortnight's visit to Memphis, Tenn.

**Marshalltown.**—The Lawis Morrison Co. presented "Pansy," for a large audience, March 13. Booked for two weeks.

The SISK THEATRE was dark last week and will be next week.

**Dubuque.**—At the Grand Opera House, March 13, the Wood Jersey Comedy, in repertory, had good success. The evening 12 was again a bright one, and among the acts specialties were introduced by F. H. Hand balance, Robinson, contortionist, Smith, Ring and J. E. Jones. The latter, who has been here several times, packed house applauded their efforts. Coming, "The Tom's Cabin," B. James O'Neill, in "Monte Cristo," "The Heart of Chicago," in Stuart Robinson 25, "Shadows Across" 27. W. T. Boyd, contracting agent for Barnum Bailey's greatest show, was here last week and made arrangements for their appearance here in July.

**Keokuk.**—At the Keokuk Opera House, March 13, Gilbert Opera Co. closed a three nights engagement.

**Heart of Courage** drew a well filled house. H. A. Benedict's "Fanny Roman" comes 7, the Royal Hawaiian Bell Ringers 8, the B. J. Bennett, of Yreka, 9, Roscoe Brown Specialties Co. 24, "A Baggage Check" 27, Stuart Robb in "The Jack-in-the Box" Lessee Simmons and Manager 30, H. A. Benedict, of Yreka, 31, Henry B. Bennett, of Yreka, were in town last week. Mr. Simmons has in Yreka, California, been the past week for a spring tour of attractions. He will next appear at the Lyric Theatre, at Rylin, of this city, as the business manager.

**Council Bluffs.**—At The Doherty Theatre Moore & Livingston closed a successful week's engagement with "The Girl Who Came to Supper," a good sized audiences week of 8. The Intinfall Dramatic Club, an organization comprising our best amateur actors, presented "The Girl Who Came to Supper" for charity. "For Fair Victory," is announced for 22. Manager Bowen and wife took on the sick list.

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**CONNECTICUT**

**New Haven.**—Although the weather during last week was not all that could be desired by theatre managers, it did not prevent the attendance from being large, the more important attractions drawing audience which filled their respective houses. The one novelty was the production of "The Girl Who Came to Supper," a management, of Charles A. Byrne and Herman Pearl comedy opera, "The Isle of Gold," or "The Star Spangled Banner," by the same management.

**GRAND THEATRE.**—At Carson's Theatre, Treason, Hark! The Star Gazer, and The Wolf in the Fold. At the Hartford, Run on the Bank, is the attraction. 301 South Street. At "A Bachelor's Romance," 16, The Twelve Tenors, and The Two Faces of the Moon. In Gay New York, Bigley Bell, in "A Midnight Bell," did good business. The Hartford, The Wolf in the Fold, and Money, to fair business. The Hartford. Where?

**HARTFORD** Orange House.—There is promise of another week's business at this resort. The "Moulin Rouge" has been booked for next week, and will start at prices, 17, 18; Black Pat's Troubadours, 19, 20. "The Gold, or the Star Spangled Dollar," had their first night last evening, and will continue until the 27th. There will no doubt be a great success. S. R. O. gave Fields & Hanson a drawing of \$600 each for good business. The Bostonians are here from the 27th to the 31st. Coming: Steve Brown, 22, 23; Ladies' Club, White Creek, 24, 25.

**SOUTH CAROLINA.**

**Charleston.**—At Owens' Academy of Music Gayann delighted a good audience March Winter, January, and poor business 12, 13. Maudie Williams, 14, 15; Bessie, 16-17; Old Homestead, "The Brownies," 26, 27.

**POPE, GENTRY'S** 18, 19-20, 21-22.

**COLUMBIA** 23, 24; 25-27.

**ORINO** is an accident on the road Georgia "to substitute" Mary Pennington, Spinster, for a "sister." She arrived in Columbia yesterday morning. No loss was sustained, however.

**CONTINUED ON PAGE 40.**









## JAMES CORBETT vs. ROBERT FITZSIMMONS.

## On the Eve of Battle for the Premiership in the World of Pugilism.

## EVERYTHING IN READINESS FOR THE STRUGGLE AT CARSON CITY.

## Intense Interest in the Result of the Contest—Thousands of Strangers Gather to Witness the Conflict.

## IMPORTANT DOINGS IN THE FISTIC ARENA IN FORMER YEARS.

## Interesting Record of Memorable Heavyweight Battles Decided at Home and Abroad.

As we go to press the pugilistic giants who on the morrow are to face each other in gladiatorial combat for the supremacy of the world in the arena of pugilism at Carson City, Nev., are resting from their labors of the past few weeks, that they may be the better prepared to exert all their stock of skill and strength in the effort to secure a favorable issue of the impending conflict. The thousands who have gathered from all parts of the country at the scene of battle, to witness what is confidently expected to prove the greatest fistic event of the age, are employed in the effort to pick the winner, which is a most difficult matter where two men are so equally matched, all things considered, and in backing with money the result of their deductions from the past performances of the combatants. Unlike the previous occasions when arrangements were made whereby the long disputed question between James Corbett and Robert Fitzsimmons, relative to their respective abilities as exponents of the manly art, might be settled, there has never been a real stumbling block in the road leading to a successful issue since the inception of the match in hand, and there is no apparent reason to doubt that before these words are seen by readers at a distance the burning question will have been satisfactorily and decisively settled.

The weather cleared up at Carson City during the past week, and the principals to the important match were enabled to indulge in the road exercise that the heavy snowfall of the preceding week prevented, so that both men were able to pursue the even tenor of their training routine, outdoor as well as in their gymnasiums; all of which has doubtless operated to their physical well being, which needs to be of the best when they enter the ring on St. Patrick's Day, for aside from the continuing desire in the breasts of each to secure the honors attaching to the championship, both have old scores to settle, and consequently the battle will be a vicious one. During the twenty-four hours or so immediately prior to the eventful day the principals, following the time honored custom of all athletes in training, have let up in their regular work, taking only sufficient gentle exercise to keep them in good condition, and securing the rest that will better prepare them for the coming struggle. The referee, George Siler, on March 10, sent to each principal a copy of his interpretation of the rules under which the fight is to be conducted. A copy of the Queensberry rules was sent with the letter, which concluded as follows:

"The first three rules need no comment, as they are simple and understood by almost everybody. Rule four, however, requires some analysis, as some of the points are often misconstrued. The rule says: 'If either man falls, through weakness or otherwise, he must get up unassisted, ten seconds to be allowed to do so. The other man meanwhile to return to his corner.'"

"Falls, of course, was intended to prevent a man from standing over his fallen opponent. It probably never occurred to the framers of the rules that a man, either by falls or by knockdown, is his opponent's enemy. If, then, the man on his feet retires to his corner, as the rules direct, he will be standing over his fallen opponent, and doing just what the rules mean he shall not do. To avoid all disputes on this score I will simply instruct you, in case of a knockdown, to retire at least ten feet from your fallen opponent, to give him an opportunity to rise."

"Rule 12, which says: 'The contest in all other respects to be governed by the revised rules of the London prize ring,' I consider one of the most important of the twelve rules, and appears to be the bone of contention in almost every contest. It has been the custom of referees, myself among them, to inquire of the principals whether they choose to hit in clinches with one arm free, and also in breakaways, but they generally forget all about their agreement, and frequently violate it. This, then, causes not only the seconds, but the spectators, to cry foul every time a blow is delivered in a clinch or in a breakaway, and causes much trouble and argument. It also makes the duties of a referee arduous and disagreeable, and keeps him continually in hot water. For the future, it gives the referee an opportunity to determine a contest on a technical foul, which is generally unsatisfactory to everybody concerned. Neither of you, I am sure, desires to win the coming contest on a technicality, and to avoid any such contingency through hitting in clinches with one arm free, and also in breakaways, will rule that you be permitted to hit in clinches with one arm free, and also in breakaways. With this interpretation, this rule announced a week before the contest, you will both have ample time to practice these important points, and will have no cause for complaint should either of you be caught off his guard. Pivot blows, missing with either hand, and whipping back with the elbow, meeting an opponent with or deliberately striking him with the elbow or knee are barred, and will be considered foul. Should any of the above blows have any material effect on the result of the contest I shall use my judgment accordingly."

"Should any of the seconds of either of the principals enter the ring during the progress of the fight, to assist the fighters, or prevent them from committing a foul, or to throw water upon them, it shall be considered a foul. Coaching by the seconds during the round is objectionable to everybody and is to be considered a foul. Any person who is caught committing a foul, or who is caught coaching, shall be immediately ejected from the ring, and shall be considered a foul. Coaching by the seconds during the round is objectionable to everybody and is to be considered a foul. Any person who is caught committing a foul, or who is caught coaching, shall be immediately ejected from the ring, and shall be considered a foul."

"The interpretation of the meaning of rule 12 is undoubtedly the correct one, and his remarks furnish evidence sufficient of his desire to act with impartiality at the ring side. Corbett was willing to accept his ruling without question, and Fitzsimmons expressed himself as opposed to hitting with one hand free or in the breakaway, when both hands are free, though just why he should do so seems rather surprising. However, in deference to his and Manager Julian's wishes, a counter claim between Managers Brady and Julian, referee Stuart and Promoter Stuart was held on 12, the result of which was a decision on the part of Julian to agree to whatever Stuart and Siler should decide. It was to which Fitzsimmons' manager assented, as had Brady from the beginning. Since, however, it appears to have overlooked, or ignored, that one of the Queensberry rules which expressly forbids any person from entering the ring during the progress of the fight, to assist the fighters, or prevent them from committing a foul, or to throw water upon them, in breaking under the old rules the referee never was

allowed in the ring during the fight, he is not seen there in the Queensberry contests that take place in England, where the rules were framed, and he is as no business there, for it is in no wise necessary that he should be any nearer the men than the outside of the ropes, which position he can attend to all his duties satisfactorily. The committee as it used all the space included in the ring for their personal uses, and they should be free from all interference. Otherwise Siler's interpretation is correct."

## FAMOUS FIGHTS IN FORMER YEARS.

## Valuable Sketches of Many Notable Fistic Contests on Two Continents.

In view of the widespread and all absorbing interest manifested by the public at large in the championship match now on the eve of decision, the high contracting parties to which are the recognized foremost professional boxers of the age, THE CLIPPER has considered it advisable to present to its readers a retrospect of the occurrences of exceptional prominence in the "magic circle" during former years, including sketches of the leading events that have called public attention since the early days of the prize ring on both sides of the Atlantic. The mass of accurate and reliable information embodied in these sketches renders them very valuable for the purposes of reference, and at this time, when the public mind is engrossed with matters fistic, should prove of unusual interest, as well as of aid to those of the present generation, who are not familiar with the former glories of the pugilistic heroes who flourished in the halcyon days of the P. R. Proper before the Queensberry rules were framed, and when glove fights were unthought of.

## UNDER LONDON P. R. RULES.

## The English Ring.

After the death of Pizz, the first recognized champion of Great Britain, in 1754, the title was claimed by George Taylor, proprietor of a large booth in Tottenham Court Road, where the championship was wrested from him six years later by Jack Broughton (ft. 11in. high, and weighing 150lb.), who held the title for a period of ten years, when it was taken from him by Jack Slack, a knight of the cleaver. The fight took place in the theatre formerly controlled by Pizz, in 1760, and both of Broughton's eyes were closed in the fourteenth round by one blow. The Duke of Cumberland was stated to have lost \$50,000 on the result.

GILLEY VS. GREGSON.—The first fight between John Gilley and Bob Gregson (almost 6 ft., 210lb.) was of the most desperate character. It took place Oct. 14, 1807, near Newmarket, and only the science of Gilley enabled him to win a ferocious contest of 20 rounds. Gregson's opponent was a man of great power, and they fought again in Sir John Selwyn's park, May 10, 1808, for £400. On this occasion a clause was probably for the first time inserted in the articles to the effect that neither was to fall without receiving a knockdown blow. Gilley was again successful, after another obstinately contested battle, the 25 rounds occupying 1 1/2 hrs. This time the winner of the business, and, deeming the proffered championship vacant, he retired to his native place, where he subsequently gave up and followed with profit the fortunes of the turf. In December, 1812, he was elected to represent Pontefract in the British Parliament, and died in London, 1824.

CHAMBERLAIN VS. MOULNEUX.—The two slashing encounters between Tom Chamberlain (born in 1781, at 10 1/2 in., 190lb.), who became champion upon the decision of the title by Gilley, and Tom Moulneux, the black (born in the United States, at 6 ft., 210lb.), he retired to his native place, where he subsequently gave up and followed with profit the fortunes of the turf. In December, 1812, he was elected to represent Pontefract in the British Parliament, and died in London, 1824.

DONNELLY VS. HALL, COOPER AND OLIVER.—The brave deeds of the famous Irish champion, Dan Donnelly (born 1796, 6 ft., 210lb.), have been recorded in song and story. When he first appeared in the P. R. he was opposed by Tom Hall, and at their meeting on the Curragh of Kildare, Ireland, Sept. 14, 1814, 1817, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 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**ALL RECORDS BROKEN!**

The following from THE BOSTON EVENING RECORD of March 10, '97, explains: "Rumor has had it for some weeks that there was likely to be a change in the management of the Grand Opera House. Yesterday it came out that Howard Hill, who a few days ago celebrated the NOTABLE ACHIEVEMENT, FOR THAT THEATRE, of having conducted it under ONE policy for a WHOLE YEAR, had broken with Nathan Goodnow, the owner of the property, on matters of authority in all departments of the business, and had voluntarily resigned."

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Read the late Press Notices of Indianapolis Papers of March 9.

At the Empire.

A related train delayed the matinee performance of the Bruno and Nina vaudevilles at the Empire Theatre yesterday, and it was given under some embarrassment. At night a crowded house testified to appreciation of a programme free from vulgarities of any kind—clean, neat and well done. The combination is comparatively new to Indianapolis audiences, but it has added this city to its circuit, and hereafter it will be a regular and a welcome visitor. The company includes Clark and Temple, character comedians, who are original and funny; Miss Grace Emerson, chameleon dancer, her poses illuminated with colored electric lights; the sisters Bruno, young and graceful, in songs and dances; Haven and Andrews, musical specialists; Lincoln Ellwood, male soprano; Harry Bruno and Miss Nina, popularly styled original illustrators, and a Japanese troupe of athletes. The performance by the Japs is along the usual lines, but a slide from the gallery on a single wire is thrilling and daring. After the specialties come a series of pictures by the magniscope. Among these is a representation of an express train on the Hudson, a bucking bronco, New York police on review, etc.—INDIANAPOLIS NEWS, March 9, 1897.

Empire Theatre.

Bruno and Nina's Vaudevilles, a new organization to patrons of variety in this city, opened to two immense audiences at the Empire yesterday and succeeded in making a first class impression, judging from applause and comments after the close of the programme. The hit of the show, of course, was the varied specialties of Harry Bruno and Miss Nina, concluding with their famous illustrations of popular songs. Among others were Clark and Temple, clever character comedians; Lincoln Ellwood, the famous male soprano; the charming Sisters Bruno, and several others far above the average. The olio closes with the wonderful acts performed by a troupe of Japs. The slide for life from the gallery to the stage is a thrilling sight. The magniscope closes the programme.—INDIANAPOLIS SENTINEL, March 9, 1897.

Empire—Bruno and Nina. Bruno and Nina's Vaudevilles opened at the Empire yesterday afternoon, to remain three days. The matinee was conducted under difficulties, as demoralized train service delayed a good entertainment, quite free from any indecencies. Clark and Temple, character comedians, open the show with a comedy act that is original. Miss Grace Emerson's chameleon dance, the usual thing with colored electric lights and magic lantern pictures, introduced all the Presidents, past and present. Washington was applauded. Andrew Jackson received recognition, and when Lincoln was reached the crowd waked up and applauded to the end of the string. Bruno and Nina gave an act that includes paper tearing, imitations of Dr. Jekyll and Mr. Hyde, and illustrated songs, for the origination of which last Bruno and Nina hold themselves personally responsible. The company also includes Haven and Andrews, in an amusing sketch; Lincoln Ellwood, a male soprano of assorted tones; the Sisters Bruno, in song and dance, and the Matsui Mazuna troupe of Japanese acrobats and jugglers. The leader makes a "slide for life" on one foot on a rope stretched from the gallery down to the stage. A series of magniscope pictures was well presented.—INDIANAPOLIS JOURNAL, March 9, 1897.

Bruno and Nina's Vaudevilles, a show new to Indianapolis, opened to a crowded house Monday matinee, at the Empire. The whole performance is a pleasing one and elicited much applause. The stars of the organization are Harry Bruno and Miss Nina. In their various specialties, including their illustrations of popular songs. Among those whose work deserves mention are Clark and Temple, in a first class sketch; Lincoln Ellwood, male soprano, and the Bruno Sisters. A troupe of Japs have an interesting and exciting act in which is introduced the famous slide for life on a wire stretched from the gallery to the stage. The magniscope closes the performance. The troupe had a hard time getting here, and it was only by getting a special L. E. W. train and making an unusually rapid run that the engagement was filled.—INDIANAPOLIS SUN, March 9, 1897.

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The Graham Earle Company opened at the Dohany Theatre last evening in "The Inside Track," which greatly pleased the large audience present. Mr. and Mrs. Earle possess more than ordinary ability, and Manager Ross Karn has surrounded them with a good supporting company. The fire scene was generally considered unusually good, and the specialties were excellent.—DAILY MORNING NONPAREIL.

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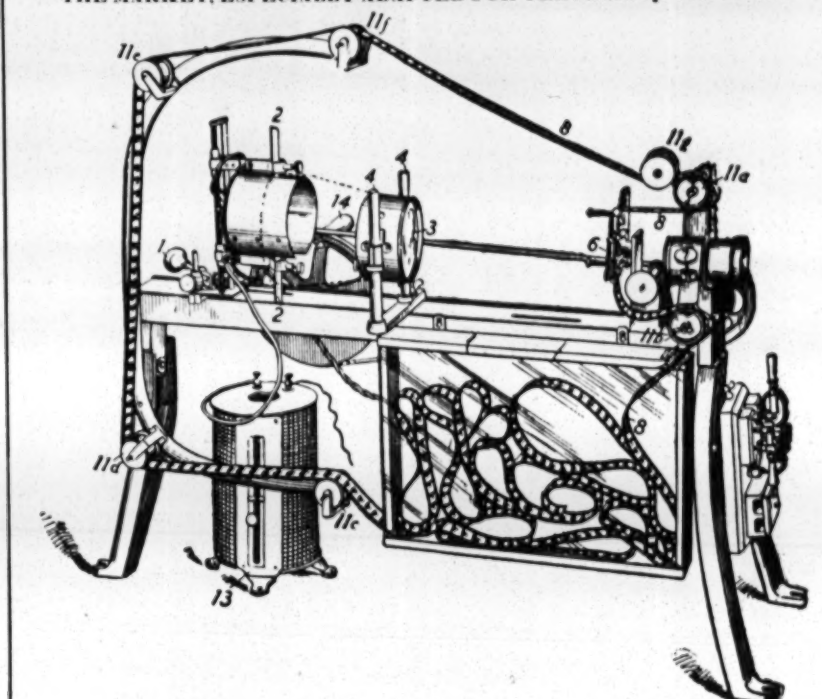
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|   |                         |
|---|-------------------------|
| * "MY GAL IS A HIGH BORN LADY"                            | Barney Fagan.           |
| * "ALL COONS LOOK ALIKE TO ME"                            | E. Hogan.               |
| * "HONEY, DOES YER LOVE YO' MAN?"                         | Ford and Bratton.       |
| * "MISTER JOHNSON, TURN ME LOOSE"                         | Ben R. Harney.          |
| * "HUSH YO' BUSINESS; OH! GO ON!"                         | Midgley and Levi.       |
| * "HONEY, YOU'LL BE SORRY THAT YOU SHOOK ME"              | Hattie Starr.           |
| * "I WANT DEM PRESENTS BACK"                              | Paul West.              |
| * "YER BABY'S ACOMIN' TO TOWN"                            | John T. Kelly.          |
| * "THE DARKEY CAVALIERS"                                  | Dave Reed Jr.           |
| * "YOU'VE BEEN A GOOD OLD WAGON, BUT YOU DONE BROKE DOWN" | Ben R. Harney.          |
| * "HIS PARENTS HAVEN'T SEEN HIM SINCE"                    | Wm. Devere.             |
| * "THE RACCOON AND THE BEE"                               | Ed. Abeles.             |
| * "LUCY LOU"  | A. B. Sloane.           |
| * "HANNAH, YOU WON'T DO"                                  | Williams and Walker.    |
| * "CLIMB DE GOLDEN FENCE"                                 | Nat Mann and H. Starr.  |
| * "MY COAL BLACK LADY"                                    | W. T. Jefferson.        |
| * "NINTH BATTALION ON PARADE"                             | Williams and Hogan.     |
| * "MY BLACK BABY MINE"                                    | Thos. Le Mack.          |
| * "COME BACK, MY HONEY, I'VE BEEN WAITIN'"                | Statia and Newcomb.     |
| * "THERE'S A GOOD THING GONE TO REST"                     | King Kollins.           |
| * "WHEN SARAH JACKSON CHANGED HER NAME TO BROWN"          | Statia and Cohn.        |
| * "DAT'S ME"  | Silberberg and Hampton. |
| * "COONVILLE GRAND CAKE WALK"                             | Dave Reed Jr.           |
| * "I LOVE MY LITTLE HONEY"                                | Ben R. Harney.          |
| * "AFRICA'S 400 SUPERFINE"                                | Barney Fagan.           |

OUR BALLADS AND DESCRIPTIVE SONGS have the call everywhere, and some are more extensively used by illustrators than any other five songs put together.

|   |   |
|---|---|
| * "ONLY ME"   | Ford and Bratton.                       |
| * "YOU'RE SO GOOD, DADDY"                               | Hattie Starr.                           |
| * "PRETTY CLARA MURPHY"                                 | Dennis Mackin.                          |
| * "DAD'S OLD VIOLIN"                                    | George Fuller Golden.                   |
| * "THAT'S WHEN YOU LEARN TO LOVE THEM MORE AND MORE"    | Lawlor and Blake.                       |
| * "I LOVE YOU IN THE SAME OLD WAY"                      | Ford and Bratton.                       |
| * "THE MAN IN THE MOON IS A LADY"                       | C. B. Lawlor.                           |
| * "THINK ONCE AGAIN BEFORE WE PART" (also duet)         | Rourke and Schleiffarth.                |
| * "KATE O'DONOGHUE"                                     |   |
| * "OLCOTT'S FLY SONG"                                   | Introduced in his new production.       |
| * "OLD FASHIONED MOTHER"                                | "Sweet Inniscarra".....Chauncey Olcott. |
| * "SWEET INNISCARRA"                                    |   |
| * "IT'S SUNSHINY WEATHER BECAUSE WE'RE TOGETHER"        | Ford and Bratton.                       |
| * "SINGER IN THE GALLERY"                               | H. Mayo.                                |
| * "SWEET CLARIBEL"                                      | Theo. Westman.                          |
| * "IN THE STREETS OF A CITY GRAND"                      | A. Gillespie.                           |
| * "MAYM, MAYM, COME TELL ME THAT YOU LOVE ME" (Revised) | Nat Mann.                               |
| * "SHE'S BEEN A MOTHER TO ME"                           | Ford and Bratton.                       |
| * "SHE IS THE DAUGHTER OF OFFICER PORTER"               | Rourke and Schleiffarth.                |
| * "MEET ME AT THE FOUNTAIN"                             | Fred Solomon.                           |
| * "SWEET LITTLE IRISH MAIDEN"                           | R. H. Barker.                           |
| * "BOYS, SHE'S A DREAM"                                 | Maurice Levi, Harry Dillon.             |
| * "ALWAYS KEEP YOUR PROMISE, LAD"                       | Jos. Maxwell.                           |
| * "GENTLEMAN JOE"                                       | Palmer, Lorraine.                       |
| * "SINGING IN A TROLLEY CAR"                            | John H. Fuschious.                      |
| * "SEND ME A PICTURE OF THE OLD HOME"                   | Arnold and Fitzgibbons.                 |

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|   |                           |
|---|---------------------------|
| * "LUCKY JIM"                                 | Horwitz and Bowers.       |
| * "BLOW ALMOST KILLED FATHER"                 | Jas. McAvoy.              |
| * "IN A QUIET LITTLE WAY"                     | Ford and Bratton.         |
| * "ALL OVER TOWN"                             | Dillon Bros.              |
| * "YOU'RE WELCOME" (Laughing Song)            | S. A. Massie.             |
| * "THERE ARE THINGS THAT CANNOT BE EXPLAINED" | Horwitz and Bowers.       |
| * "THE PUMPKIN PIES THAT MOTHER USED TO BAKE" | Jas. McAvoy.              |
| * "I'M VERY SORRY TO HEAR IT"                 | Jas. McAvoy.              |
| * "AS THEY DID IN THE DAYS OF YORE"           | House and Seavers.        |
| * "THE OOMPAN"                                | Bowers and Baker.         |
| * "ALL RIGHT, THANKS"                         | Harry Brett.              |
| * "THE SAME OLD SMILE" (Let Go Reilly)        | Bobby Mack.               |
| * "WHAT'LL I DO TO MEADOO"                    | Wm. Devere.               |
| * "ISABELLE"                                  | Ford and Bratton.         |
| * "THE HIGH SCHOOL GIRLS"                     | Dave Reed Jr.             |
| * "THE GIRL FROM PARIS"                       | Nat Mann and Edgar Smith. |
| * "JULIENNE"                                  | Dave Reed Jr.             |
| * "JOHNNY GOT THE ONE I WANTED"               | Dillon Bros.              |
| * "LIKE A GOOD LITTLE GIRL SHOULD DO"         | Ford and Bratton.         |
| * "NELL O'BRIEN"                              | Hampton and Silberberg.   |
| * "YOUNG AMERICA"                             | Barney Fagan.             |
| * "SINCE MY BABY BROTHER CAME TO STAY"        | G. Spellan.               |
| * "I'LL TELL MY BIG BROTHER ON YOU"           | Edgar Selden.             |
| * "MY GERT"                                   | Outcault and Golden.      |
| * "THE SUMMER GIRL OF BRIGHTON BEACH"         | Ed. Rogers.               |

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